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<td>Poison</td>
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**CASH BOX TOP 100 SINGLES**

The Cash Box Top 100 Singles Chart is based on a combination of radio airplay and actual pieces sold at retail stores.
Johnny Kemp

Johnny Kemp is flying high with the single "Just Got Paid" from his second Columbia solo album, Secrets Of Flying. The swinging pop-hip hop fusion was co-produced by Kemp and Teddy Riley, who worked the same soul man vocals and tough street beat combination for Keith Sweat with "I Want Her" and Guy with "Groove Me." After a long run at the top of the black contemporary charts, the single and album are finally breaking pop. Kemp is celebrating with a live band tour which has him sharing stages with such stars as Full Force, E.U., Salt-N-Pepa, and others.

The Bahamian-born Kemp began his career in Nassau churches where he performed with his brothers in a family gospel group. Listen to "Just Got Paid" and you can hear the melismatic gospel roots that made him a star in the Bahamas by age 13. 'Little Johnny' sang everything from Michael Jackson to Tom Jones with popular islands cover band the Mighty Makers before he came to the United States with Fox Fire. Here he played club dates, made demos, and acquired the studio experience with Change and the BBQ Band that led to his self-titled 1986 Columbia debut, produced by Kashif.

Kashif is back as executive producer for Secrets Of Flying, on which Kemp shares writing and production credits on five out of seven tracks, including the "Urban Times Medley" which combines and updates two Marvin Gaye songs that are just as relevant now as they were in 1971, "Inner City Blues (Make Me Want To Holler)" and "Mercy Mercy Mercy Me (Ecology)." As that medley show, the sound of the album is a modernization of old school soul and funk styles, particularly the live band feel of the swinging "Dancin' With Myself." Soaring to the top of the charts, Johnny Kemp really has figured out the secrets of flying.

Whoops!

Due to a printer error, the incorrect Cash Box Jazz Albums chart appeared in our jazz section last week.

In addition, photos in last week's Executives On The Move column were incorrectly placed. We have re-printed it this issue. We apologize for any inconvenience.

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WINNER'S CIRCLE

THE DEAD HEART
Midnight Oil
Columbia

Cash Box research from both radio and retail activity indicates that this record exhibits Top Ten potential.
NMS 9 Finishes With A Bang
By Joe Levy

NEW YORK — The ninth annual new music seminar drew to its traditional close on Wednesday, July 20. A packed house of more than 1,000 turned out for the artist panel, which included among its stars Dave Stewart of the Eurythmics, Hank Ballard, Lemmy of Motorhead, Henry Rollins, Andy Summers, Joyce Sims, Nanci Griffith, and Karen Finley.

NMS 9 was a huge music industry convention. Over 7,000 people showed up for four days of panels (more than 70 to choose from) and six nights of music (over 300 bands in 29 locations). If anything, the New Music Seminar is too much of a success. Overcrowding at some of the New Nights Shows pointed to the lack of mid-size to large venues available in New York City, but like the overflow crowds at the A&R and producers panels (each held in the Marriott's ballroom space) it also pointed to the incredible expansion of the seminar.

Something will have to be done to accommodate such growth, and NMS executive director Tom Silverman has already mentioned hopes of renting more space at the Marriott next year.

The artist panel, the traditional favorite at NMS, left Darryl Clark, director of Black Music Publicity, RCA; Ann Carlu, mpg of artist development, Spin magazine; and Jim Jarmusch, director of the June panel. Silverman said NMS's gross has increased 10%-20%, but he expects net profits to go down or disappear totally. "We may actually lose money this year," he said, citing the expansion of NMS offices and staff as increased expenses.

ABKCO Music Settles Volvo Suit

NEW YORK — ABKCO Music, ABKCO Records, Scali, McCabe, Sloves, and Volvo of North America, have ended the litigation started by ABKCO in which ABKCO claimed that the music used in a Volvo commercial produced by Scali, McCabe, Sloves infringed ABKCO's copyright of "You Can't Always Get What You Want." The music was withdrawn from four April, 1986 and the parties settled during the third day of their trial with the following agreements: Scali, McCabe, Sloves regrets the entire incident and, along with Volvo, agree to assigned ABKCO all rights to the withdrawn piece of music and pay ABKCO an undisclosed sum.

PolyGram Pacts With China Records

NEW YORK — PolyGram Records has signed a worldwide marketing and distribution deal with China Records, the London-based independent label headed by Derek Green and Bob Grace. The first release under the agreement is Voice of Reason, the second album from The Fountainhead. The deal includes all forthcoming releases and back catalogue to be released later.

MIDEM Team Reorganizes; '89 Dates Finalized

NEW YORK — The MIDEM Organization has reorganized under new joint managing directors Xavier Roy and Robert Bingham. Next year's MIDEM market is slated for January 21-25th in Cannes, opening on a Saturday for the first time in its 23-year history.

The new management team, appointed by owner Telso Communications, took full control of the organization, including the television and video markets MITV and MVM COM. Roy has worked with retiring managing director Bernard Chevallier for 18 years, most recently as International Sales Director. Bingham, who has served on the board of the MIDEM Organization since 1987, has served as managing director and chairman of the Button Group, which he formed in 1975.

New England Digital To Host August Confab

NEW YORK — New England Digital Corp. will hold its seventh annual conference, August 23-29 at Dartmouth College, Hanover, NH. The conference will include an intensive series of lectures and seminars for users, and prospective users, of the Syncraver Digital Audio System and Direct-to-Disk Multitrack Recorder, and will feature a solo concert by Pat Metheny.

NARAS Seeks New Coordinator

NEW YORK — NARAS has created a new position, Chapter Services/Education Coordinator, for which NARAS president Michael Greene is currently seeking applicants. According to Greene: "The Recording Academy uses its Chapters as the conduit to implement all the varied programs in development in the areas of membership outreach, national and local seminars and music education, which includes study awards and scholarships. In addition, the Recording Academy is involved in the NARAS Music Museum project, with its archival storage and retrieval plans. The new Chapter Services/Education Coordinator will work on all of these."
**EXECUTIVES ON THE MOVE**

**Dobbis Elevated** – RCA Records Label Executive Vice President Rick Dobbis has been named Executive V.P. & General Manager. Dobbis joined RCA in mid-1986.

**McCready Upped** – Mary Ann McCready has been promoted to Vice President, Sales and Product Development, CBS Records/Nashville. In 1983, McCready was the first woman and the youngest person ever to receive the Country Music Association's prestigious "Founding President's Award."

**Brown Joins Virgin** – Lygia Brown has been appointed to the position of Regional R&B Promotion Manager. Based in Los Angeles, Brown will cover promotion in California, Washington, Arizona and Denver.

**Czech Named** – Bobby Czech, Sr. has been promoted to the position of National Singles Sales Manager for Atlantic Records, based at the company's New York headquarters. Prior to his appointment, Czech was North East Regional Sales Manager for the label.

**Iry White Appointed** – Jeanne Iry White has been named Field Sales Manager/Black Music for the Warner/Elektra/Atlantic Corporation. The announcement was made by Rick Cohen, Philadelphia Regional Branch Manager, WEA.

**Heldt Appointed** – Steve Heldt has been named National Director of Sales for Chrysalis Records. Heldt joins Chrysalis after 11 years with PolyGram, where he was most recently Sales Manager for Philadelphia.

**Lambert Promoted** – Craig Lambert has been promoted to the position of National Album Field Director for A&M Records. Lambert will be responsible for coordinating A&M's album radio projects from the label's Chicago offices.

**O'Brien Upped** – Cathy O'Brien has been promoted to Coordinator, Merchandising and Advertising for Elektra Records. O'Brien previously held the position of assistant to Hale Milgrim, Senior Vice President, Marketing.

**Cecchi Appointed** – Donald J. Cecchi has been appointed as ASCAP Director of Distribution Planning and Operations. Cecchi, until recently, was Commissioner of the New York City Office of Economic Development, and prior to that he was General Counsel of Lincoln Center For the Performing Arts.

**Lehman Named** – Pam Lehman has been appointed Vice President, Sales Promotion, Music Club Marketing, Columbia House, a division of CBS Records Inc. Lehman had been Director, CBS Compact Disc Club since its launch in 1986.

**West Named** – Claire West has been appointed Director of Sales and Marketing at Burns Media Consultants.

**Jenkins Appointed** – Mason Jenkins has been named Director of Sales for Cook Laboratories of Norwalk, Connecticut.

**Childs Named** – Carole Childs has joined the staff of Elektra Records as Vice President of A&R, West Coast. Prior to joining Elektra, Childs was in the A&R department of Geffen Records, where she was responsible for signing such acts as Lone Justice, XTC, Peter Case and Ray Parker, Jr.

**Alago Appointed** – Michael Alago has been appointed Vice President, A&R, East Coast for UNI Records. Prior to joining UNI, Alago was Director, A&R for Elektra Records.

**Wilcoxen Upped** – Marshall R. Wilcoxen has been appointed Vice President, A&R, Columbia House Division, CBS Records Inc. Wilcoxen had been Director, Music Marketing since 1984.

**Somers Promoted** – Adam Somers has been promoted to Senior Vice President of Creative Services and Operations for Warner Bros. Records. A seventeen year veteran of the company, Somers most recently held the title of Vice President of Creative Services and Operations.

**Bartels Named** – Steve Bartels has been appointed National Director of Dance Promotion for A&M Records. In his position Bartels will oversee the success of each dance release at the retail and club levels.

**Metcalfe Appointed** – Tyrone E. Metcalfe has been named Field Sales Manager/Black Music for WEA Los Angeles. Metcalfe was previously Marketing/Promotion Representative for KFWR/106FM in Los Angeles, and the Western Regional R&B Marketing Representative for Arista Records.

**Solis Named** – Ellyn Solis has been appointed to the position of Tour Publicist for Atlantic Records, based at the company’s New York headquarters. Solis joins Atlantic from the public relations firm of Rogers & Cowan.

**Hill Appointed** – Dale Hill has been named Field Sales Manager/Black Music for WEA Atlanta. Hill, most recently a record promoter for small independent labels in Atlanta, had previously been with Turtle Records for five years and with WVEE for 2 1/2 years.

**Fairhurst Joins N.A.R.A.S.** – Angela Fairhurst has been named to the newly-created position of Assistant to the President, N.A.R.A.S. Fairhurst was previously with Pierre Cossette Productions, where she was involved in the annual Grammy Awards telecast, among other productions.

**Grossman Named** – Bernie Grossman has been named National Sales/Marketing Manager of the Welk Record Group. Grossman was formerly National Marketing Manager.
THE STUFF DREAMS ARE MADE OF—David Lindley’s anticipated Very Grizzly LP will be released on August 16. Pictured in the studio (10 to i) are: David Lindley; engineer Ed Cherry; and producer Linda Ronstadt.

- Broken Homes - Straight Line Through Time (MCA) - The Homes’ long-awaited second outing should finally establish these local L.A. boys with a nationwide audience. Production by Michael Doman and Tony Berg is first rate. First single up will be “The Howling.” In stores August 22.

- John Hiatt - Slow Turning (A&M) - More brilliance... (you expected less?) from the pop maestro. The musical line-up is similar to last year’s Bring The Family, with John Doe replacing Nick Lowe on bass. Our pick hit is the rousing “Paper Thin.” In stores August 30.


- All this and we didn’t even mention the groovy upcoming releases from Sam Phillips (Virgin), Dwight Yoakam (Reprise), Ivan Neville (Mercury/PolyGram), The Wagoners (A&M), Robert Cray (Hi-Flyton/PolyGram) or Michelle Shocked (Mercury/PolyGram).

- Until next week... Tom De Savia Los Angeles

TUNA CALIENTE - Yomo Toro (U is shown backstage with Hot Tuna/Jeoffert Airplane bassist Jack Casady in New York’s Lone Star Cafe where the two recently worked a cross cultural fusion. They played blues and several numbers off Toro’s LP Funk Jibaro (Antilles/New Directions).

TWIST AGAIN (AND AGAIN, AND AGAIN) - I’m a little tired of rap novelty songs, but the radio, MTV, and the public don’t seem to be. The Fat Boys and Chubby Checker are twisting away, and Salt-N-Pepa join the trend with a remake of “Twist And Shout” on their new Next Plateau album A Salt With A Deadly Pepa. (As in “assault with a deadly pepper”... get it?) The Fat Boys have made a video with a boy icon and horror film star Freddy Krueger in support of their next single, “Are You Ready For Freddy,” the theme song for Nightmare On Elm Street, Part 4. Then comes their version of “Louie Louie.” Watchout.

B BOY - After headlining the WP-R Queenfest in Queens, New York, Stereol (a) grinned it up with Andy Dean, of WPWR (I) and Herb Mosel, president of LMR Records, Mr. B’s label.

TASTY BITS - Latin hip hop disc Sa-Fire, who had a smash with “Let Me Be The One,” will have the benefit’s major label backing for her new 12". “Boy I’ve Been Told,” and self-titled album due from Cutting/Mercury...NYC and Cal rhyie styles go head to head on the new Jive/RCA rap compilation East Coast vs. West Coast. The album, the third rap sampler from Jive/RCA, features Run-DMC, Boogie Down Productions, Kool Moe Dee, MC Shan, Egyptian Lover, Ice-T, and Sir Mix-A-Lot, among others.

“Superstitious” is the name of the first single from the new Europe record, Out Of This World, due in stores Aug. 9... It Came From Jay’s Garage is the name of a sampler of Chicago bands soon to be released by Celluloid Records. Let Pope of the Slammin’ Watusis produced...KNOCK THREE TIMES... The Tony Orlando And Dawn reunion tour got started with a July 26 concert at Trump Plaza in Atlantic City and won’t finish until at least September... For that special look of “post-nuclear realism,” metallers Britny Fox shot the video for “Long Way To Love” from their self-titled Columbia debut at the Old Kaisser Steel Mill in Fontana, CA. The Kaiser Steel Mill was the backdrop for the clip... shoot-out for has-out of Robocop...Eumir Deodato is set to produce four tracks on the upcoming CBS album for Johnny P, a 15-year-old Chicago R&B singer. Deodato, who’s produced for Brenda K. Starr, the Dazz Band, Pretty Poison, and Anthony And The Camp, is also working on his own album for Atlantic:Capitol has put together a very strong soundtrack for the movie Bill Durham that plays like the Best Of Roots Rock. Great (previously released) cuts from John Fogerty, The Fabulous Thunderbirds, Los Lobos, Pat McLaughlin, George Thorogood and Joe Cocker along with new tracks from New Orleans pianist Dr. John together with sax player Bennie Wallace that feature Stevie R. Vaughan and Bonnie Raitt. So who’s the heck is House Of Schick doing at the end of side one?

Joe Let New York
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<tr>
<td>13</td>
<td>Scenes from the Southside</td>
<td>Bruce Hornsby and the Range</td>
<td>RCA</td>
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<td>14</td>
<td>Let It Loose</td>
<td>Gloria Estefan and Miami Sound Machine</td>
<td>Epic</td>
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<tr>
<td>15</td>
<td>Effect Mode</td>
<td>Al B. Sure!</td>
<td>Warner Bros.</td>
<td>10.98</td>
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<td>16</td>
<td>Now and Zen</td>
<td>Robert Plant</td>
<td>EMI Records</td>
<td>11.98</td>
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<td>17</td>
<td>Long Cold Winter</td>
<td>Cinderella</td>
<td>Mercury</td>
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<td>Reg Strikes Back</td>
<td>J. J. Skillings</td>
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<td>Jimmy Page</td>
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<td>21</td>
<td>Diesel and Dust</td>
<td>Brian Wilson</td>
<td>Columbia</td>
<td>12.98</td>
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<td>Lap of Luxury</td>
<td>Cheap Trick</td>
<td>RCA</td>
<td>12.98</td>
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<tr>
<td>23</td>
<td>Heavy Nova</td>
<td>Robert Palmer</td>
<td>EMI Records (EMI-44057)</td>
<td>13.98</td>
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<td>Savage Amusement</td>
<td>Scorpions</td>
<td>Mercury</td>
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<td>Run D.M.C.</td>
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<td>Bad</td>
<td>Michael Jackson</td>
<td>Epic (EMI-4400)</td>
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<td>Talking Heads</td>
<td>CBS</td>
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<td>Make It Last Forever</td>
<td>Keith Sweat</td>
<td>Jive</td>
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<td>Stevie Wonder</td>
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<td>In God We Trust</td>
<td>Jennifer</td>
<td>Liberty</td>
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<td>32</td>
<td>Out of the Blue</td>
<td>Debbie Gibson</td>
<td>Atlantic</td>
<td>18.98</td>
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**Cash Box Top 200 Albums Chart**

The Cash Box Top 200 Albums chart is based solely on actual pieces sold at retail stores. All albums are available on CD unless otherwise indicated.

**NCD - No CD**

**G (RIAA Certified)**

**P (RIAA Certified)**
HOUSE OF SCHOCK MEETS THE INVISIBLE MAN - Capitol recording group House Of Schock recently performed at the Los Angeles Roxy in support of their self-titled LP. Pictured after the Roxy show congratulating the band are (l to r): Harry Levy, Director Alternative Promotion, Capitol Records; Joe McFadden, VP National Accounts and Sales, CEMA; Vance DeGeneres and Gina Schock, House Of Schock; Joe Mansfield, VP Sales, CEMA; Jeremy Hamilton, Vice President, EMI Music International.

MAIDEN NEW JERSEY - Capitol recording group Iron Maiden performed at New Jersey's Meadowlands on the East Coast leg of their Seventh Son Of A Seventh Son tour. They'll be headlining the UK Monsters Of Rock on August 20th at Donnington Park in England. Backstage at the Meadowlands (l to r) are Nicko McBrain and Dave Murray of Iron Maiden; Bruce Lundvall, East Coast General Manager, Capitol Records; President, Blue Note Records; Dave Morell, Regional Promotion, Capitol Records; Steve Harris, Adrian Smith, and Bruce Dickinson of Iron Maiden; Rod Smallwood, Iron Maiden's Manager; and Gene Runsey, District Sales Manager, Capitol Records.

NIGHT TRACKS GETS THE 'REEL' THING - In celebration of TBS's Night Tracks' 5th anniversary on the air, Capitol Records gave the Night Tracks producers "video reel" plaques recognizing "their commitment to the music video industry." Pictured at the presentation (l to r) are: Giles Ashford, Co-producer, Night Tracks; Michelle Peacock, National Video Promotion Director, Capitol; Gary Biller and Tommy Lynch, creators and producers of Night Tracks; Bill Burks, Vice President, Artist and Product Development, Capitol.

DOUBLE TROUBLE - Mark Knopfler (l) is shown backstage at London's Hammersmith Odeon congratulating Stevie Ray Vaughan on the completion of his SRO '82 country European tour.

THE LORDS OF L.A. - New York natives and Enigma recording artists The Del-Lords are shown following a recent SRO performance at Los Angeles' famed Roxy Theatre. The Del-Lords are currently touring in support of their Neil Geraldo-produced Based On A True Story. Pictured standing (from l to r) are: MTV VJ Jay Mark Goodman; Manny Caiati of The Del-Lords; Karen Veitch, International Creative Management (ICM); The Del-Lords' Frank Fucaro, Neil Geraldo, producers; Scott Kemper of The Del-Lords; The Taxmen's Carla Olson; The Del-Lords' Eric Ambe; and Make Lembo, The Del-Lords Manager. Kneeling (l to r): William Hein, CEO of Enigma Records; and Pam Newman, Enigma's Director of National AOR Promotion.

TATTOO YOU - Capitol Records has announced the signing of Peter Blakeley. The True Tone Sessions, previously released in Blakeley's native Australia to critical raves, will be released here in August as a new introduction to the singer/guitarist, with a full LP to follow in the fall. Pictured at Capitol Records (l to r) are: Peter Blakeley; David Berman, President, Capitol Records; Simon Potts, Senior Vice President, A&R Worldwide; Frank Volpe, Blakeley's Assistant Manager; and Mike Gormley, Blakeley's Manager.
NEW YORK — "I'm very marketing-conscious," says Will Downing, "I understand that this business is supposed to make money. That's what record companies are there for. I wish that I could lie to you and tell you they're there to satisfy each artist's individual wants and needs, but that's not what it's about. It's about making music and making money."

The above quote is not what one expects to hear from a new artist, from a 24-year-old whose first album, Will Downing, has just been released from Island Records. It's the kind of thing one expects to hear from, oh, a record company exec.

"I've always wanted to be a record company exec," says the Brooklyn native. "I've always wanted to be an A&R guy. So I was basically groomed for that. And the vocal thing just kind of was always there, so I took advantage of it."

Man bites dog: the artist who longs to be the A&R man.

Will Downing's _curriculum vitae_ goes something like this: the music program at Erasmus High School in Brooklyn, lead vocals on a slew of dance hits (with N.W., the Coon Squad, Pilot...), background vocals on a slew of sessions (Jennifer Holiday, Nona Hendryx, Billy Ocean...), a steady stream of work for a smooth bass-baritone.

"Sometimes it's nice, being a sideman and doing a lot of background vocals, but when you start getting content doing that, well, you have a problem."

So Will took his rich voice, took his level-headed approach to the music business, and took his divergent musical interests and, in the company of co-producers Brian Jackson and Arthur Baker, came up with _Will Downing_, an album that covers plenty of stylistic turf, including a dance version of John Coltrane's "A Love Supreme," a smash hit in England (it'll be the next single in the States, following the current "In My Dreams").

"It's all my musical loves, you know. I love jazz, I love R&B and I love dance music. But there seems to be limited sales for each one. Jazz does not sell, R&B does not sell mainstream, as far as crossover is concerned, and the lifespan of a dance record is three weeks-to-a-month. So I figure if you can put all those elements in together, then you might have something there. That's what I decided to do and it seems to work to my benefit."

And what does Will Downing, the aspiring A&R man, think the chances are of Will Downing, the artist, being a huge success?

"Island is just starting its Black Music division. There are only four Black Music artists on the label: myself, Miles Jaye, Millie Scott and _By All Means_. And a couple of rap acts. And we're all new artists. So it's kind of hard to try and break us into the mainstream; we don't have a hell of a lot of money and the company is looking at you with one eyebrow up: 'Well is this going to work?' So it's a learning experience.

"But we have a commitment from the record company and they have a commitment from me that I'm going to keep delivering what I consider to be good music, and we're going to work together on it, and we're going to make it happen."

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**The Primitives**

By Joe Williams

1988 is unlikely to present us with a more engaging record than _Lovely_, the debut album by the Primitives, on RCA. Combining the girl-group sweetness of the Phil Spector era with the rowdy punk pop of the Buzzcocks, the pop-culture smarts of Blondie and the subversive sonics of the Jesus and Mary Chain, the record has already spawned a number-one hit in the bar.J.'s native England with an irresistible confection called "Can't Help Myself."

The voice that propels the Primitives belongs to Tracey Tracey, the impossibly tiny platinum blonde who's the latest darling of the British music press (and one of the few in recent years to deserve that honor). On the hottest day of the summer, Tracey met with a succession of reporters at the Los Angeles offices of RCA dressed in a heavy black matador's outfit that could only be worn by the coolest of cucumbers. For Tracey Tracey, the music biz is no sweat.

"We just sort of work things out in the studio and things come out that way they do. I think our music works because we're still learning. It's basic three chords, happy tunes. A lot of bands have tried to do this same kind of music, but when we get in the studio, something magic happens."

The artful innocence of the album is a slight departure from the band's original intentions. Tracey came on board three years ago, after returning from a trip to Australia and spotting an ad on the bulletin board of a library. Convinced that the bassist Steve Dullaghan and drummer Peter Tweddy were seeking a male singer with such influences as the Velvet Underground and Iggy Pop, Tracey phoned the band, who had already been through a number of male singers, but the band liked her enough to change their sound to suit her voice.

The album, which was recorded piecemeal over two years, went top five in the U.K. and the Primitives saw themselves smilling up from the covers of the British music tabloids.

---

**NOT JUST ANOTHER SOUNDCHECK**

Billy Sheehan and Whitesnake's Vivian Campbell once again volunteered their services for the recording of a promotional spot for _Deuce: The Yamaha International Rock Music Competition_. The competition will culminate on the 16th of September in a set of eight of the country's best unsigned rock bands playing before an all-star industry panel in Los Angeles. Among those booked: Doug Whitley, Doug Whitley, Doug Whitley, Doug Whitley, Doug Whitley, Doug Whitley, Doug Whitley, Doug Whitley.
LOS ANGELES — "The first thing I'd like people to think of is not the Marine Corps, but the Peace Corps," says Michael Persh, lead singer of Rhythm Corps. And the 10 songs on Rhythm Corps' debut album, Common Ground on Pasha/CBS Records, emphasize his point by taking the listener on an odyssey through the upheavals of modern times. The songs range from the anti-war fatalism of "Father's Footsteps" to the call-to-arms of the first single, "Common Ground," and the clearly observed of "Solidarity." Formed in 1981 in Detroit, Michigan by lead vocalist Persh, guitarist Greg Apro, bassist Davey Holombo and drummer Richie Lovisi, Rhythm Corps got their initial inspiration to start writing original material from the early punk scene. There were bands like the Sex Pistols and the Clash that really got us into the club scene, so in that way they were very influential bands on us as a whole, but also I think you need to go back even further than that. If you were to watch Alifie (Greg Apro) and listen to his guitar playing and check him out against someone like Pete Townshend or The Who, I think you'll find that's where we cut our teeth," said Persh.

Rhythm Corps, spurred on by manager Randy Sozin, made the big move to Los Angeles in 1987. Once the band relocated, they had to contend with the chore of winning over a new audience, as well as a new crop of critics. "When we first started in Detroit we got some comparisons to U2, but after we went on the scene for a while they stopped. People realized that Rhythm Corps was a band in-and-unto themselves. Now that we are breaking nationally, I see it's like having to go back to high school again. People are hitting us once again with the U2 comparisons that we haven't heard in more than four years."

"I don't really mind the U2 comparisons, just so long as it is understood that, age-wise, these guys are our peers, not our mentors. When U2 was first breaking their stuff, we were already on the scene and playing songs from our first EP," said Persh.

One of the first songs Rhythm Corps wrote back in 1981 was "Solidarity," a song dealing with the political climate of modern-day Poland. Persh said that lyrically Rhythm Corps has always been this politically-minded. "I'm optimistic," he says. "I think that people are tired of being given everything with a sugar-coating."

Rhythm Corps looks at Common Ground as a good starting place for them. "We have a lot of things ahead of us, and there is a lot of time for us to go where we're going to go. Right now, the thing that's most important to Rhythm Corps, are the songs. The thing we grow up with, when we had our little transistor radios pressed to our ears, was Motown; Holland; Dozier and Holland. These were songwriters who were writing incredible music in two minutes and forty eight seconds. The music got into your head and it made your day, it made you cry, it made you laugh, it gave you energy. Songs have so much power in them. They're like little fireballs." said Persh.

Rhythm Corps' debut album Common Ground has songs-a-plenty. The kind of songs that will definitely get your head. At the present time the band is rehearsing every day and putting together their live show. Rhythm Corps should be hitting the road before the summer is out.

Woody Guthrie And Leadbelly Saluted On All-Star Benefit Album

NEW YORK — Folkways: A Vision Shared, an all-star album saluting the songs of Woody Guthrie and Leadbelly, will be released by Columbia Records August 23rd. Bob Dylan, Bruce Springsteen, U2 and Brian Wilson are among the artists who contributed to the package, which will help support the Smithsonian Institution's recent acquisition, with the support of the Birch Tree Group of Princeton, of the enormous Folkways catalogue from the estate of Folkways founder Moses Asch. Proceeds from the album will provide for payment of the balance of the Folkways acquisition costs and for the Smithsonian to acquire the Woody Guthrie Archives from the Woody Guthrie Foundation.

The album, with liner notes from Peter Guralnick, Anthony Seeger, and Bob Dylan, will feature Guthrie's "Pretty Boy Floyd" (performed by Bob Dylan), "Do-Re-Mi" (John Cougar Mellencamp), "I Ain't Got No Home" and "Vigilante Man" (Bruce Springsteen), "Jesus Christ" (U2), "Philadelphia Lawyer" (Willie Nelson), and "This Land Is Your Land" (Pete Seeger/Doc Watson), Leadbelly's "Sylville" and "Grey Goose" (Sweet Honey in the Rock), "Rock Island Line" (Little Richard/Fishbone), "Bourgeois Blues" (Taj Mahal), and "Goodnight Irene" (Brian Wilson), along with Goebel Reeves' "HoBo's Lullaby" (Emmylou Harris).

In addition, Showtime will be airing a one-hour special in September, A Vision Shared - A Tribute to Woody Guthrie and Leadbelly, documenting the recording; CBS Music Video Enterprises will release an expanded version in October.

Private Music Inks Tangerine Dream

NEW YORK — Private Music has signed Tangerine Dream to an exclusive contract. The signing reunites the instrumental group with Private Music chairman and founder Peter Baumann, a former member of the ensemble, who said that "working with Tangerine Dream has always been creatively new and challenging." The group's first Private Music album, Optical Race, is due in August.

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The Past Twelve Months
LONDON – ...On the home front it has been a year of continued and sustained success for established artists of all labels; while others such as Mark Wynter, Ronnie Carroll, Joe Brown, Kenny Lynch, Billy Fury, etc., have experienced unprecedented chart success, growing in stature and enhancing their reputations. The year has also brought forth a prodigious crop of new talent notably Susan Maughan with "Bobby's Girl" (Phillips); Mike Berry "Don't You Think It's Time" (HMV); Billie Davis "Tell Him" (Decca), and ex-members of the Shadows Jet Harris and Tony Meehan took on a new lease of life with "Diamonds" and "Scarlett O'Hara" both on Decca. However, as the year 1962/63 will be remembered for the successful upsurge of traditional jazz so the year 1962/63 will go down in history as the year of new groups and new sounds. This started to emerge towards the end of 1962 sparked off by the metoric ascent of The Tornados and "Telstar." The trend really got under way in February this year when The Beatles marched south from Liverpool to storm the charts with two successive hits, "Please Please Me" and "From Me To You" on Parlophone. Within a month another Northern group, Gerry and the Pacemakers, took EMI to the No. 1 slot again with two more lightning hits, "How Do You Do It" and "I Like It." Next came Billy J. Kramer and the Dakotas straight to No. 1 with "Do You Want To Know a Secret" on Parlophone, with Freddie and the Dreamers (Columbia) and the Searchers (Pye) in hot pursuit. By the end of June six British groups were in the Top Ten and enjoying unparalleled success. At the same time British copyrights accounted for six out of the Top Ten numbers in the Best Selling sheet music lists. Later in July the percentage was even higher with 15 British numbers in the Top Thirty. Although British artists and material continue to dominate the charts, Americans are still much in evidence and many of them have had an impressive year.

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**ALBUM RELEASES**

**OUT OF THE BOX**

**THE STYLE COUNCIL**
*Confessions of a Pop Group* - Polydor (835 785-1) - Producers: Paul Weller, Mick Talbot
*Paul Weller, one-time Angry Young man of the Jam, continues to explore the boundaries of funk-soul-jazz with his way-cool combo the Style Council. This effort is something of a concept album, with side one a funky celebration, and side two a melancholy, largely instrumental meditation called "The Piano Paintings." The album runs the gamut of '60s r&b styles, from slappy bass funk to creamy lounge balladry.

**OUT OF THE BOX**

**KARLA BONOFF**
*New World* - Gold Castle (171014-1) - Producer: Mark Goldenberg
*It's been far too long since we've heard this impeccable voice, this stirring honesty and unadorned feeling. Karla Bonoff is one of the finest singer/songwriters around, and here her lovely ballads and mid-tempo rockers are treated to clean, catchy arrangements and rock-sold production. "Tell Me Why" could be an answer to her long-ago "I Can't Hold On," and features nice guitar work by Peter Frampton. This is a welcome, surprising return, one that gives sincerity a good name.

**FEATURE PICKS**

**SHARON O'NEILL**
*Danced in the Fire* - Polydor (833 557-1) - Producers: Various
*At the axis of Patti Smith and Pat Benatar, Blondie and Quarterflash, sits Sharon O'Neill, a long-time sensation Down Under, whose slightly synthy rock is elevated by sharp lyrical insights. "Physical Favourites" is a sassy hit.

**MASTERS OF CEREMONY**
*Dynomite* - 4th & Broadway (B'Way 4010) - Producer: Maxwell Dixon
*Crafty mixes, bottomless beats, strong, soulful vocals and elements of reggae and r&b make Masters of Ceremony something special in the rap arena. Few creases can touch this diversity.

**IDENTITY**
*Identity* - Mango (MLPS 4806) - Producers: Dennis Thompson
*Formerly known as Irie, Identity goes several steps beyond reggae on this richly textured and eminently pleasing LP. The message of uplift and unity is augmented by spirited horns, deft percussion and imaginative keyboards.

**SINGLE RELEASES**

**EUROPE**
*Superstitious* (4:09) - Epic (34-07979) - Screen Gems-EMI Music Inc/BMI - J. Tempest - Producer: Ron Nevison
*Power pop with monster vocals, a giant sound generated by veteran producer Ron Nevison. Europe's bag is somewhere between Deep Purple and Foreigner, with an edge to the whole affair that will cut through not only on AOR FM, but also pop programming. Should have the same sort of impact as Asia, but this "continental" breakfast is even more immediately appealing. Watch for quick chart activity.

**HOLLY KNIGHT**
*Knight's considerable songwriting and producing talents shine in this simple, fun love song that belies an ingenious arrangement. Chris Lord-Alge lends a hand to create a funky yet sultry backdrop for Knight's seductive vocal. Features Daryl Hall on backgrounds. This tune is smash-dab in the "radio pocket. Smash break-through on CHR."

**INXS**
*Never Tear Us Apart* (3:02) - Atlantic (7-89038) - TOL Music adm. MCA Music Pub. - A. Farriss-M. Hutchence - Producer: C. Thomas
*More impressed crooning from Hutchence elevates this song, soaring sax solo. Should perform well across the board.

**THE ESCAPE CLUB**
*A hard-charging rocker for the turn-of-the-decade. Should score on AOR. The JETS - Sendin' All My Love* (3:49) - RCA (MCA/MCA-53830) - Meow Baby Music/Black Lion Music/ASCAP - L. Mallah-S. Bray - Producer: M. Verdict
*This track pops like a string of firecrackers, and the Jets once again produce another exquisitely danceable tune. Should fly on CHR, Urban.

**WET WET WET**
*Sweet Little Mystery* (3:42) - UNI (UNI-50002) - Rare Blue Music Inc./Island Music/BMI - Cunningham-Mitchell-Clark-Pellow-Martyn - Producers: M. Baker A. Kroll
*This is good old Stax/Motown-influenced soul with those blue eyes giving you a merry little wink. Hot, hot, hot in the U.K., catching on here. CHR, Urban.

**DJ JAZZY JEFF & THE FRESH PRINCE**
*A funny, def rap about Fresh Prince's terrible nightmare after seeing Nightmare On Elm Street. Should elicit heavy phones on radio.

**NIA PEEPLES**
*High Time* (3:33) - Mercury (870 561-7 DJ) - MCA Music Pub./ASCAP - S. Harvey-J.P. Maunick - Producer: S. Harvey
*A zippy production featuring some clipped sample strikes that punctuate Nia's sensual cooing.

**THE SMITHEREENS**
*House We Used To Live In* (4:00) - Capitol (P-B-44174) - Screen Gems-EMI Music Inc.-Famous Monsters Music Inc./BMI
*A blistering pace and strong writing make for a terrifically appealing single. AOR hit.

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LOS ANGELES – Suavé is more than just another young man making music; he is an artist with a vision. He makes streetwise and funky, yet romantic and danceable music, and his debut album, I'm Your Playmate (Capitol), has even garnered a number one hit single.

Music is in the 22-year-old's genes. His father was a member of C.C. who had a hit in the late seventies with "Disco Nights." And although Suavé never took music lessons, he was always trying out things on his father's keyboards.

Suavé moved from Boston back to his native Los Angeles just before his friends New Edition did. "When they moved out here we were reunited and we started playing ball again together. They began to talk about the music business and I started to get more interested in it. I went home one day and told my father that I wanted to start singing and it was at the same time that New Edition was looking for a new member. I thought about joining a group situation, but I knew how my father's group broke up, and how many vocal groups get popular and then fall apart. I didn't want to get into a situation like that. So I chose to go the solo route."

Suavé and his cousin Dwayne Omarr collaborated on a few songs and they began to shop them around. "I started to put the demos together and the president of Capitol Records heard them. It wound up getting a ten album deal, I got my own production company and my first number one record under my belt."

That first number one single was the remake of The Temptations' "My Girl." Suavé's reason for choosing to record the song is candid. "I dedicated 'My Girl' to my uncle. When I was little my father was always gone on the road, so my uncle raised me. He used to tell me stories about listening to 'My Girl' when he was in Vietnam, and he would play that song over and over again when I was growing up. When he passed away last year... the first thing I thought about was the song 'My Girl,' and they even played it at his funeral."

The current music scene leaves something to be desired for Suavé. "Today it seems that people are just taking a beat and throwing words on top of it. That is with a lot of my songs we try to put a meaning into them. I admire people like Teddy Pendergrass and Marvin Gaye and I listen to so much of their music, that I try to rework those same ideas and feelings into my music."

Suavé says that he is trying to fill a void. He is trying to bring some emotion and thoughtfulness back into music. "My goal is to become the next Teddy or Marvin. In fact, at all of our shows we do 'My Girl'."

As for his immediate future, Suavé said, "We're planning a tour, but we're waiting for the second single ('Shake Your Body') to bust open."

And judging by the tremendous reaction that Suavé's first single, 'My Girl,' received, it should take no time at all to find Suavé handing out roses at one of what is sure to be another of his successful shows.

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**All In The Family**

For the first time in her career, Natalie Cole has recorded one of her father's (the late Nat "King" Cole) tunes: "When I Fall In Love" is the fourth single from her EMI-Manhattan Records gold album, Everlasting. The song serves as a touching tribute to her father.

Natalie recently participated in the Irving Berlin 100th Birthday Celebration at Carnegie Hall in New York City, which aired over CBS-TV late last month. Additionally, she performed, in London, at Wembley Stadium for the gala concert for Nelson Mandela's 70th birthday.
Former Jock Starts New Record Label

LOS ANGELES – Former air personality Buster Jones who has established quite a successful new career as an animated voice specialist, television voice over announcer, and actor has announced the formation of his new independent record label, BJ Records, headquartered at 6824 1/2 Ben Avenue, in North Hollywood, CA. The first release is a single recorded by Buster Jones, who is quite an accomplished musician and singer. The title of the new release is “You’re The One” b/w “Heart Breaker,” and was produced by Billy Osborne, former LTD group leader.

During his tenure in radio Jones was known throughout the industry as ‘Mr. Freeze.’ He worked at KAITZ-St. Louis, WDAS-Philadelphia, WOL-Washington, D.C., WWRL-New York, KGIL-Los Angeles, with his last two on-the-air positions being at KUTE and KMPC radio stations in Los Angeles. His talents as a singer/musician and songwriter resulted in recording contracts with Duke-Peacock and Phila O’ Soul Record labels early in his career, and on both labels he had several chart riding releases. He also toured and played drums with stalwart acts like Jerry Butler and The Four Tops during his earlier years in the business.

One of the highlights of his radio career was being contracted by Dick Clark to host and be the Executive Producer of “Soul Unlimited,” a youth oriented nationally syndicated television show.

In starting his new label, Jones brings a wealth of musical knowledge and experience into the operation from a career in radio and music that spans better than two decades.

Testimonial For Bobby Bennett

WASHINGTON D.C. – Mark your calendar for December 9, 1988. This is the date that a very deserving industry professional, Bobby Bennett, will be honored with a testimonial dinner to be held at the Sheraton Washington Hotel in Washington D.C.

Considered by his peers as one of the most respected individuals in the business, Bennett will be joined by a host of family, friends and associates in celebrating his 20th year in radio.

Born in Pittsburgh, Bennett always dreamed of being a radio announcer, even though he could have played professional baseball and certainly became one of the tops in his profession.

Make plans now to join Bennett for this momentous occasion. For more information call (301) 350-1403.

Black Talent Directory Is A Reality

LOS ANGELES - August marks the premiere edition of The National Black Talent Directory. Oscar, Emmy, Grammy and Image Award winners rom the film, television, recording and radio industry will appear in the inaugural edition. The directory was put together with assistance from supporters such as, Walt Disney World, Coca-Cola U.S.A., Orion Pictures, Warner Bros. Studios, Paramount Pictures, Eddie Murphy Productions, Chartoff-Winkler Productions and others.

To highlight this history making endeavor, The National Black Talent Expo ’88 will be held at Los Angeles’ Hollywood Palladium, August 21. The Expo is designed to provide, expose and inform the public of the opportunities available in the entertainment industry, for both children and adults.

For more information on booths, workshops and seminars, call (213) 463-8033.

Houston Set For Garden UNCF Benefit

NEW YORK – Whitney Houston will do her only American concert of the year at Madison Square Garden, August 27, as part of the United Negro College Fund’s “Hot Fund in the Summertime” campaign, which presents entertainment and sports fundraising events. Whitney Houston appeared at a New York press conference to announce the event, saying, “One of the first times I sang in public was during my mother’s United Negro College Fund benefit concert at Carnegie Hall. I was about 14 at the time, and I sang ‘Tomorrow.’ In the 10 years since that first performance, my relationship with the UNCF has grown and become very important to me.”

The Four Tops Release Debut Album For Arista

LOS ANGELES – The Four Tops will release Indestructible, their debut LP for Arista Records on September 1. The Tops departure from Motown Records marks the beginning of a new era in sound and style for the group who has the unique distinction of having all of its original members, Levi Stubbs, Abdul “Duke” Fakir, Renaldo “Obie” Benson and Lawrence Payton - still together after 34 years.

Indestructible will offer new directions for the Tops with collaborations by Phil Collins, Aretha Franklin, Huey Lewis and superstar producer Narada. Cuts form the album include “If Ever A Love There Was,” “Going Loco In Acapulco” and “Are You With Me.”

The Four Tops will embark on a 40-city domestic and international Indestructible concert tour beginning in late July 1988.

J.J. FAD HITS CLUB MTV WITH SUPERSONIC SPEED – Atco recording group J.J. Fad, recently made an appearance on MTV's dance music program, Club MTV. The Los Angeles-based trio performed their first Arista single, "Supersonic," shown on the set of Club MTV — from 1 (to r): Atco Vice President/East Coast General Manager Margo Knez; J.J. Fad's M.O.B.B. and Baby D; J.J. Fad's scratcher, Terez, Atlantic Video Promotion Coordinator Linda Ferraro and J.J. Fad's Sassy C.
Nashville News

July 11, Nashville...Steve Winwood, who was among the songwriters honored at BMI's 1988 Pop Awards, was unable to attend the New York celebration to pick up his awards in person. Winwood received three Pop Awards for "Back In The High Life Again", "The Finer Things", and "Higher Love" (its second award). Recently Winwood was presented his awards by BMI's Harry Warner, Assistant Vice President, Writer/Publisher Relations, Nashville. Winwood was in Nashville preparing for his 33-city "Roll With It" Tour, which was launched July 7. Pictured here (left to right): Warner and Winwood.

Los Angeles, CA...At a recent showcase at Los Angeles' prestigious Roxy, CBS/Columbia recording artist Rodney Crowell played to two standing room only shows. Pictured following the showcases is (left to right): Bill Carter, ASCAP's co-manager; Larry Collinski, Sales Manager, CBS Records/ Northwest Region; Don Jensen, Vice President Purchasing, Roundup/Fred Meyer, Seattle; Russ Porteous, Owner, General Record Service, Seattle; Crowell; Wilco Cornman, Vice President Operations, Valley Records, San Francisco; Dennis Holshire, Buyer, General Record Service; Barney Cohen, Owner, Valley Records; Rick Newman, Crowell's co-manager. Additional showcases were held at New York's Bottom Line, Boston's Nightstage, and Houston's Rocketeers.

Exile's recent appearance on TNN's "Nashville Now" as guest hosts for vacationing Ralph Emery was a veritable Country Music All Star Lineup as the popular CBS recording artists were joined by (left to right): Steve Sanders of the Oak Ridge Boys, Michael Martin Murphy, Les Taylor of Exile, John McKuen, Exile drummer Steve Goetzman, Juice Newton, Exile's J.P. Pennington, TNN's Terry Mead on trumpet and Lee Carroll and Sonny Tremain at exile.

ASCAP member Randy Travis was the recipient of double honors last month - from both his record label and from ASCAP as Warner Brothers celebrated Randy's records sales of over five million units with a party at Nashville's Westside Athletic Club; ASCAP staff were on hand to induct Travis into the ASCAP #1 Club for writing the chart topper, "I Told You So." Pictured are (L to R): ASCAP's John Briggs; manager and publisher Lib Hatch; ASCAP's Connie Bradley; Travis; ASCAP's Pat Rolfe; Merlin Littlefield and Shelby Kennedy.

Dick Feller amusingly hosted the recent Nashville Songwriter Association International (NSAI) songwriter showcase, featuring some of Nashville's finest songwriters, at the Exit/In. The showcase marked the conclusion of the annual NSAI-sponsored convention where writers also participated in panel discussions and song critique sessions led by industry executives. Photo by Don Putnam.

Title, Artist, Label, Number, Distributor

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"Leader Of The Band" In Nashville...ASCAP member Dan Fogelberg (center) was greeted backstage by ASCAP staff honoring his recent performance on Nashville leg of his national tour. Pictured with Fogelberg backstage at Nashville's Starmouth Amphitheatre are ASCAP's Eve Vaupel (left) and Merlin Littlefield (right).
COUNTRY

ALBUM RELEASES

ALBUM REVIEW

DEAN DILLON – Slick Nickel – Capitol (C1-48920) – Producer: R.L. Scroggs

Dean Dillon gives special thanks to the pickers on this album, for “offering the songs to life.” And it is a picker’s album throughout. There aren’t a wide range of musical styles here — just good ol’ country songs that are well-written and professionally performed. The most moving cut has to be the self-penned “Father, Son and Holy Ghost.” The first single released, “The New Never Wore Off My Sweet Baby,” is building momentum on the Top 100. Listen for these prime cuts as well: “Hey Heart”, “You Sure Got This Ol’ Redneck Feelin’ Blue”, and “Still Got A Crush On You”.

KIM CARNES – View From The House – MCA (42200) – Producers: J. Bowen-Karnes

Kim Carnes’ voice is one of the most distinctive voices among female singers today. It seems paradoxical then, that her styles of music are not as discerning. Just when you hear a song like “Bette Davis Eyes,” and peg her as an accomplished pop artist, she comes out with a refreshingly earthy approach to her music. Collaborating on five of the ten cuts, Carnes definitely shines on her own material such as “Brass & Batons,” “Hood From the Bandit”, and “Just To Spend Tonight With You”. Her sound is more acoustic and “non-synth” — as she describes it. She succeeds, again!

SINGLE RELEASES

OUT OF THE BOX


The dynamic duo is back again with a catchy tune that they wrote and produced themselves. This is perhaps the most likable of the songs released so far from the self-titled LP Foster and Lloyd, all of whom have been characterized by that easy-going, rockabilly style. Although the two seem a little leery of the female in question here, there’s no doubt that their talents are on the right track. Be prepared to do some mean toe-tappin’ because this is Infectiously country!

INDIE SPOTLIGHT

LEE DILLARD – I Won’t Fall In Love (If I Can’t Win) (3:19) – GBS (GGS 769) – Tills Tunes/BMI – K. Ryle – Producer: J. Solomon

This tune offers a new perspective on cheatin’ songs. It’s sung by a man who tells, from a woman’s point of view, what it feels like to be ‘hit on’ by a married person. It’s set to a traditional ballad that is highlighted by pleasantly clear production. Four stars to the man who performs it so convincingly – Lee Dillard, as well as to the songwriter, Kurt Ryle.

FEATURE PICKS


Kenny’s back and his debut release for Reprise is also the official theme song for the 1988 U.S. Gymnastics Team. It’s a majestic and inspirational tune and Rogers carries it like a pro.

SWEETHEARTS OF THE RODEO – Blue To The Bone (2:54) – Columbia (38-07985A) – Cross Keys-Teal Group – Jack And Bill-McBee/ASCAP – M. Garvin-B. Jones – Producer: S. Buckingham

This hound dog bluesy tune will have listeners wailing across the country. You can’t help but help harmonize along with the sisters on this melancholy melody — another round-up for the rodeo girls!


Stella’s light-hearted look at men’s views on women’s legs might seem a bit, well, lightheaded, at first. But on subsequent encounters one finds that Stella pokes plenty of fun both genders’ quirks. With that Parton spunk and those spirited vocals, she should interest quite a few country radio DJ’s out there.

INDIE FEATURE PICKS

KENNY LAYNE – Anybody Out There (3:04) – Cannery (CA-00600) – Songwriters Ink/BMI – G. Perkins – Producers: J. State

This ballad is magnified by a big production sound and highlighted wonderfully by the resonant vocals of Layne. Here, he is determined to eventually find a woman he can truly cherish, and the end result is a timeless love song.

THE JOHN LINDSAY BAND – If I Know You (3:00) – Comstock (COM-1901-A) – J. Lindsay/PRO – Lindsay – Producers: R. Hewes

The John Lindsay Band sure seems to know just what it takes to produce a radio-ready product — because that’s exactly what they’ve done here. This mid-tempo showcase Lindsay’s apt singing ability as well as the musicianship of a talented band.

CANDEE LAND – Cowboy (9:02) – BSW (51888) – Adventure/ASCAP – J. Foster-P. Hawley – Producers: W. Tyler-F. Willson

Candee Land’s name might conjure up dreams of sugar ‘n’ spice, but this girl’s got the sweets here on a lonesome-sounding tune. It recalls the Clines era in some ways — but with an 80’s twist. We bet there isn’t a cowboy around who wouldn’t like to hear this song.

PROGRAMMERS PICK

RANDY TRAVIS-Honky Tonk Moon-Warner Bros. 7-27833

The Programmers’ Pick this week was Randy Travis. “Honky Tonk Moon” was the Out Of The Box Review Pick for the week of July 30th. This is the first single release from his third album, Old 8 x 10. Stations who voted for Travis included: WSCP, WTIK, WWQO, KIDN, KDKD, WJLM, WIXD, and KXAL.

DARK HORSE CONSSENSUS

MARCY CARR-Lookin’ Out My Back Door-OLR-45-125A

The Dark Horse Consensus among our radio reporters this week is Marcy Carr. The Fogerty classic has been revived by this talented young lady and is just as good the second time around, according to our panel. Some of the stations giving thumbs up to Marcy are as follows: WGSQ, WHIPY, KRLW, KFRI and WMTX.

Cash Box August 6, 1988
Southern Pacific...Energy And Their Own Sound

During the wild and hectic days of Fan Fair in Nashville, I was fortunate enough to get some time with Stu Cook and John McFee, two members of the popular group Southern Pacific. Even under the hurried schedule and conditions of the week-long extravaganza, these two were very personable and seemingly grateful for the interview time.

Southern Pacific had been on the road “a lot,” and they had taken the opportunity to combine personal appearances at Fan Fair and a recording session for Warner Brothers. To give you an idea of Southern Pacific’s work schedule, they had opened shows for Waylon Jennings, The Oak Ridge Boys, Reba McEntire, Hank Williams, Jr., The Judds, Dan Seals, Lee Greenwood and Ronnie Milsap. In addition, they had been doing some headlining of their own. Stu Cook and John McFee agreed..."Those superstars have helped us out a lot. They have given us opening jobs when they didn’t have to. There are a lot of great people in this country music business!"

At the time of the interview, Southern Pacific had a top 20 single on the charts titled “Midnight Highway”. However, Stu and John seemed more intent about discussing their new album, Zuma. They assured me that they shared the enthusiasm of the other three members of the group: David Jenkins, Kurt Howell, and ex-“Doobie”...Keith Knudsen.

Cook commented, “We have spent the last year and a half gathering material and recording the album. And, Southern Pacific was fortunate to get to co-produce the album with Jim Ed Norman of Warner Brothers!”

“There has been a change in our music, but people still know our sound,” added McFee. “Adding David Jenkins has been a real plus for the group. The Zuma album is a variety of energy and up tempo. There are some directional shifts, but they are changes within our own ‘sound’. Huey Lewis helped us out by playing harmonica on a couple of the tracks.”

Stu Cook kept the enthusiasm going. “Instead of having just one main vocalist, we have a new three-way vocal attack. This gives us a lot more variety and capabilities. It has allowed us to broaden our sound. So, you can see that we have not only been working hard on the album...We have also been working hard on solidifying our sound!”

The two ended our conversation with, “Be sure to say that we want to thank our management, Warner Brothers, and the greatest fan club in the world!”

The hard work has surely paid off for Southern Pacific! The Zuma album has showed exceptional early acceptance signs. Southern Pacific has not only broadened and solidified their sound. They have broadened and solidified their appeal and, at the same time, gained thousands of new and prospective members to that “greatest fan club in the world!”

Joe Henderson

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Nashville, TN...CBS Records Nashville and the Country Music Association recently hosted a reception for members of the National Association of College Activities (NACA) at the Urban Lounge in Nashville. The evening for college talent buyers was marked by an hour performance by CBS recording artists, the O’Kanes. Pictured (left to right) are: Steve Bruce, University of Alabama/Huntsville; Roy Wansch, Senior Vice President Nashville Operations, CBS Records; Sharon Rose, New Directions Management; Jamie O’Hair (the O’Kanes); Kiran Kane (the O’Kanes); Benny Beach, West Kentucky University at Bowling Green; and Jim Carter, Murray State in Murray Kentucky. Photo by Libby Loree.

A crowd of 9,000 plus gathered at Gypsy Hill Park in Staunton, VA, July 4th to enjoy the performances of the Statler Brothers and their special guest Reba McEntire at the Statlers 19th Happy Birthday U.S.A. celebration. The festivities included a 2-hour parade, which the Statlers and Reba rode in, a 2-hour concert and a fireworks display. Pictured left to right is Jimmy Fortune, Harold Reid, Reba McEntire, Phil Balsey and Don Reid.

MCA/Nashville recording artist Patty Loveless was recently inducted as a cast member of the Grand Ole Opry. Her first performance as a member of the Opry was highlighted by her first Top 10 single “If My Heart Had Windows,” from the album of the same name, as well as her current smash hit “A Little Bit In Love.” Shown here backstage (left to right): Keith Bilbry, WSM Radio; Roger Ramey, Co-Manager of Patty Loveless; Ray Ferguson, Business Manager for Patty Loveless; Patty Loveless; and Hal Durham, Manager, Grand Ole Opry. Photo by Alan Mayor.

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**Cash Box** August 6, 1988
RISING STARS

GEORGE HUG:
George Hug comes from Weesen, Switzerland, and he's known as his nation's number one country singer. Along with his exceptional talent, his dedication and hard work have, no doubt, contributed to his earning that title. For example his schedule brought him to Nashville to record a new album. Jim Case was producing the sessions, and he brought George by the office. With a "catching" smile, George told of his recent schedule...

George flew to Nashville on Sunday, recorded until Friday, when he flew back to New York. He caught a flight to Switzerland on Saturday, spent 15 minutes at his home, drove 300 miles to Germany for a three hour show before 2,500 fans. After the show, he returned home, stayed for six hours, performed at a Sunday show for 5,000 fans, went home and took care of some bookkeeping...and then, flew back to Atlanta on Monday, on route to returning to Nashville to finish the session!!

George's new album will be released in Switzerland on K-Tel Records. The album session was cut at Hilltop Studios in Nashville, and there are plans for a single release in the States toward the end of the year.

INDIE LP REVIEW

THE WESTERN UNION BAND – Sue-Del (S-18121) – Producer: Unlist

The Western Union Band is a five-member, California-based group that has been tearing up the West Coast with their rollicking brand of country and western. The album carries a live feel about it and their musical style is akin to the early Alabama sound. Their debut single "Bed Of Roses," checked in at #73 on the Cash Box Top 100 Singles Chart. There are several other singles that also have hit potential such as "Rising Cost Of Loving You," a tongue-in-check ditty abut an expensive girlfriend, "Cimarron Moon," the tale of a young boy taken with an older woman and "L.A. Freeway," which should move anyone on down the road.

There are two instrumental tracks that showcase the band's musical talents as well – "Orange Blossom Special," and "William Tell Overture." Overall, a professionally produced product with extraordinary musicianship!

RAPPIN' WITH THE WRITERS:
NANCY MONTGOMERY:

Nancy Montgomery mentioned Warmington, Pennsylvania as being her hometown. However, she was quick to add, "I can live anywhere and be happy!" I would be quick to add even more...There are a good many people, in Nashville, happy to have Nancy in her present location.

This pretty and perky young lady has quickly evolved into one of country music's finest songwriters. She began writing just six short years ago, and her success has been phenomenal!

"I never came here as a writer," said Nancy. "I came as a singer. Nobody would hire me as a singer, but everyone kept asking me if I wrote songs. So, one time, I said yes! I went home and wrote three songs that day that they wanted to hear them the next day. The songs weren't any good, but I realized that Nashville was a songwriting town!"

Two years later, Nancy got her first recorded song. Not a bad beginning either...Janie Fricke cut "Sleeping With Your Memory," an album title cut! Nancy has had many more since then. Presently, she writes for Little Big Town Music in Nashville. She has had other cuts by such greats as Eddie Raven, The Kendalls, Ricky Skaggs and Sharon White, Waylon Jennings, Reba McEntire, The McCarters, The Whites and Lacy J. Dalton.

Nancy shared her songwriting ideas..."You must make an emotional commitment to the song's subject matter. I write from the inside-out. When you write exactly what you're feeling, you will write something with substance. I am aware of the fact that a song must fit into the 'structure' of the industry. But, I never consider the 'commercial' when considering song themes. I write with the idea of pleasing myself!"

That may be true, but Nancy Montgomery's songs have pleased millions!

Joe Henderson
MU Options ‘Dorian Gray’ For Feature Musical

LOS ANGELES - The story of Dorian Gray, Oscar Wilde’s ageless pervert, is on its way to becoming a major musical feature film. MU Records, Inc. has optioned a screenplay treatment of Dorian Gray: The Rock Odyssey by MU recording artist Malachi. The label intends to develop the property for independent production next year. The screenplay is based on Oscar Wilde’s classic tale of a depraved young man who never ages, while a portrait of him turns gradually hideous. In the Malachi re-telling, a rock ‘n’ roll superstar is destroyed by a secret embodied in his greatest music video performance.

Plans call for a production partnership between MU and another company yet to be announced, while MU would release a soundtrack album based on new songs by Malachi, “the dean of New Age music,” according to company president John Morgan Newborn. Newborn said the film project marks the company’s first step in an overall plan to become a multi-media entertainment company within two years.

MU was formed earlier this year with offices in Los Angeles and northern California. Their first release was Malachi’s album Not For Sale.

Disneyland/Vista Unleashes “Ducktales” Four-Pack

Responding to the success of both the “Ducktales” syndicated television series and the Read-Along book-and-cassette series, Disneyland/Vista Records is introducing a special “Ducktales” four-story gift pack. A whole new generation of kids has taken to heart the adventures of Huey, Dewey, Louie and Uncle Scrooge McDuck. “Ducktales” is the number-one animated t.v. series in syndication, according to Disneyland/Vista vice president Shelly Miles. To capitalize on the success of the t.v. series and the ongoing success of the Read-Along series, the four-story gift pack includes all the current “Ducktales” book-and-cassette tales: “Welcome to Duckburg,” “Launchpad’s Darling Raid,” “Dinosaur Ducks” and “Scrooge Treat Hunt.” The four-packs will be available in September.
The First Time Out Is Something Special

By Gene Ferriter

Sorting through the thick maze of unrecognized talent in the music world, a newly assembled cast of extraordinary players called Import/Export is turning some heads. Their debut album entitled First Time Out on Focus Disc is a polished melodic voyage containing some of the tastiest, most refreshing instrumental efforts in many a season.

Combining the skills of guitarist/composer Red St. John with keyboardist/producer/composer Byron Olson, horn master Tom Harrell, drummers Dave Ratajczak and Clint de Gannon, bassists Zev Katz and Dave Finck, percussionist Jimmy Saporito, guitarist John Basil and soprano saxophonist Mike Migliore, the band is a blend of seasoned veterans playing with the flair and vigor of young debut artists.

"In The Grove" opens the disc with a melody that will soothe your socks off, funky, yet tasteful guitar support, a lively bass line and active in-the-pocket percussion. The lyrical trumpet solo over a mesmerizing vamp highlights the tune at its conclusion. "Break The Dawn" opens with a stylish keyboard motif introducing a beautifully stated alto melody. "You Shock Me" is a muted trumpet over a happy medium and "Sans Souci" (meaning 'without care') surrounds the flugelhorn finesse of Tom Harrell with a Brazilian feel.

As the album progresses, the caliber of musicianship and level of taste becomes increasingly evident. The whole production sounds as polished as any major label release and as sweet an elocution as any recognizable artists of our era. The solos, which are the centerpiece of many of the tunes, are designed for lovers of melody and its organic extensions. Sincerity and simplicity take precedence over unnecessary flash and the result a clearly com-

(Continued on page 26)

Miracle Workers

What started as a psychedelic garage-rock revival a few years ago seems to have evolved into a kind of motorcycle/metal aesthetic, as bands that once sported page-boys and love-beads are now wearing skull tattoos and hair down to there. The Fuzztones, a New York combo that's been at the forefront of the paisley-punk hurricane, has moved to L.A. formed some weird kind of alliance with the Harley crowd, and started a new submovement. In certain subterranean haunts across L.A., the metal and the psychedelic thing are hopelessly blurred, and if the music doesn't have the refreshing innocence of a underlying spirituality of five years ago, it has a lot more vigor and theatricality.

The Miracle Workers have been contenders in the psych-grunge sweepstakes since the release of their godhead Inside Out album circa 1967. Yet their's was an urgent sound, informed by punk, and in the subsequent years they have hardened their energy, grown their hair and moved to the mecca of metal. They're still psychedelic, god bless 'em, but there's room in their show for fuzzed-out guitar solos and plenty of hair-swinging. As that style goes, they're adept and energetic, and they don't indulge in the sexist posturing that mars a lot of new-era metal. On July 22 at the Scream in Hollywood, they rocked fiercely for a crowd that did its best to stay aloof, and even the campy flourish of a dry-ice machine couldn't overcome the fact that the show didn't start until 1:30 in the morning and the hipsters in the audience just didn't feel like working that hard. They wouldn't even dance to "Go Now," a howlingly assertive tune from the Inside Out album.

Like a lot of the bands doing this kind of aggravated flashback music (the Blacklight Chameleons, the Fuzztones, the Royal Nonesuch), the Miracle Workers are huge in Europe, where the '60s thing is taken very seriously, but here in America the major labels don't know they exist. (Their Overdose album is available from the L.S.D. label.) But if the Miracle Workers continue to draw such sizeable crowds and deliver such spirited performances, eventually the Hollywood hipsters will be forced to dance, and the record companies will come running.

Joe Williams

Reviews

THE PRIME MOVERS - "Spooked" - Birdcage Records (DROP 004)

In 1984 the Prime Movers seemed to have had it all. They released a mini-LP, Museum, on their own indie label, Overdose Records, in 1982. Their live shows at the legendary Los Angeles nightclub, Madame Wong's Chinatown, caught the interest of Island Records, who signed the Prime Movers to a major label deal; Island Records UK released two singles and a self-titled EP that found favor with the English record-buying public and were critically acclaimed by the British press; and the band went on a UK tour with Big Country.

So far, so good. But legal problems with Island prevented any U.S. release of their material, and it looked as if the boys were down for the count. But not quite.

The Prime Movers are back, indeed, and in a big way. Only this time they have chosen to go the indie route once again. "Spooked," they believe it or not, is the Prime Movers debut LP. And anyone familiar with their mini-LP or any of their import work will see this album as a retrospective of the band's entire career.

Guitarist Gary Putman, weaves an ethereal tapestry, which blends technical wizardry with pure emotion to create one of the most stylistically unique guitar sounds ever. (Did you hear that, Les Paul?) The vocal interplay of Putman and bassist Severn Ramsey, whose muscular playing stands right alongside that of Putman's guitar, also uniquely defines the Prime Movers' sound. Drummer Curt Lichter and guitarist and keyboard player Rob Schilling combine to create a solid rhythmic foundation.

The songs range from their early club days "Love Patrol" and "On The Trail," which stands out with its eerie guitar work and was one of their two Top Forty English singles, to strong new material: the opening track "No One Waits For Me," the bass-driven western imagery of "Murder In Bordertown" and the '60s influence neo-psychedelia of "Going Inside." The band also takes a hold of Dick Crosby's "Long Time Gone," injects
THE INDEPENDENT WAY

with Putman's soaring guitar sound and Ramsey's beefy bass lines and then tops it with some outstanding vocal harmonies to make it one of its own.

"Spooked" should grab the attention of all the right people, or all the wrong people depending on how you look at it. So get your dose of the Phine Movers now, before they start playing in that major label jungle again. It shouldn't take long.

JOEY WELZ Rockin' In America - American Radio Records/Caprice international (ARR 004)

Here's an inauspicious item - a collection of covers and rock anthems by the former keyboard player of Bill Haley's Comets, plainly packaged and brought to you by a company that specializes in wheelchair lifts. Yet Rockin' In America is a genuine hoot, a love offering to the eternal flame of rock 'n' roll. Welz has assembled an extraordinary back-up band for these tunes, and the buzzsaw blues-rock guitars can stand against anything in the corporate rock arena. Welz' material is almost exclusively of the rock-roller-and-fan-member sort, with titles like "Top 40 Radio (History of Rock)," "Rock And Roll Hall of Fame," "Bring Back the Music" and "I've Got Rock And Roll Ways." In their inaudient innocence, his choice of cover tunes is inspired - "Takin' Care of Business," "Rock And Roll Is Here To Stay," the obligatory "Rock Around the Clock," and a blistering "Born To Be Wild." Welz' vocal delivery is a little dry (if not shy), and some might find some camp value in the project, however unintended. Yet it's also a very heartening record, just for the thought that someone who's been out of the limelight for so long can still believe that rock 'n' roll is the most precious thing that American life has to offer.

Even if he's relegated to playing the small town lounges and shopping his demo tapes to every record company in the phone book, it's troopers like Joey Welz who keep the flame of rock 'n' roll burning strong.

Joe Williams

PRECIOUS METAL - That Kind Of Girl - Chameleon (D1 74753)

The time is right for Precious Metal, an all-girl pop-metal band from Southern California. Metal of this sort is all over the radio, but no all-chick combo has scored the chart success of a Bon Jovi or Def Leppard. Precious Metal has a shot at both the male metal market and the legion of girl metal wanna-be's, and it doesn't hurt that they are competent players, good songwriters and, um, attractive.

There is sound is a caggy hybrid of metal sludge and girl-group harmony sweetness, like the Runaways at their best or the kind of music the GoGo's would make if they were from the wrong side of the tracks and just starting out today. There's not a touch of balladry here, no Heart-inspired quietude, just straight-ahead, anthemic rockers with knife-edged guitars, piercing vocals, solid production, quality tough-and-tender girl point-of-view lyrics, and a touch of humor. The sing-along qualities are evident on songs like "Stand Up And Shout," while the pop element shines in "Passion's Pain." There's every reason to believe that Precious Metal will be fronting around on the covers of your favorite rock magazines within a matter of months.

Joe Williams

WALTER SALAS-HUMARA Lagartija - Record Collect/Independent Label Alliance (RC 51)

Salas-Humara is the guitarist and visionary of the much-acclaimed roots/sincerity band the Silos. On his first solo project, he returns to his first instrument, the drums, and shares the rest of the musical duties with various other Silos and friends. On some of the tracks, his engagingly plain vocals are merely backed by plaintive, folk-guitar, and on songs such as "September" his style is reminiscent of Neil Young. Other reference points are the Meat Puppets, Chuck Berry and, not surprisingly, the Silos. Salas-Humara recruited a handful of unknown songwriters for the project, so there's considerable diversity, but all of the material is roughly in a folk-strum-roots vein and delivered in an artful sort of quietude. Giving texture and substance to simple picking is a trick, but Salas-Humara has pulled it off nicely.

Joe Williams

WALTER "WOLFMAN" WASHINGTON - Out of the Dark - Rounder (2006)

They've done it again. Rounder Records has released yet another high-quality recording under the Modern New Orleans Masters Series umbrella. The latest, Walter "Wolfman" Washington's Out of the Dark, is simply one of the best "blues" albums to hit the shelves in recent memory. Like much of the music to come out of the Crescent City, it would be foolish to try and pigeonhole this work as just jazz or R&B or funk or blues. In fact, the most accurate description would incorporate all of the above. The Wolfman is a veritable musical food processor. Through living, breathing, eating, listening and partying in New Orleans for the last forty years or so, he has managed to come up with a guitar-voice mixture that is as raw and as passionate as the blues can get. Like Walter says, "...you gotta live the blues before you can play 'em."

Back up Washington this time around are The Roadmasters. These cats lay down a groove so thick, they're not even looking to the holes. Opener "Sittin' In the Park," is a tenor saxophone and rhythm section that is as raw and Randy's as the blues can get. Like Walter says, "...you gotta live the blues before you can play 'em."


Kevin Coogan

THE BEATNIGS - The Beatnings - Alternative Tentacles (Virus 65)

Just a glance at the instruments played on this record suggests something subversive - industrial percussion, circular saw, oil drum, tape edits - and the intent behind the music is even more revolutionary than the instrumentation. San Francisco's Beatnings are angry, and they want you to know it. Race relations is the overriding theme here - black nationalism, white paranoia, government suppression of civil liberties - and the record comes with an "aural instruction manual" and plenty of pictures of Malcolm X to make the whole thing as clear as possible.

This letter bomb is delivered inside music that is abrasive and percussive, with a foundation in funk and a cagey sense of montage. It's another one of those "information overload" records, with a lot of found sounds, scratches, samples, and disjointed keyboard textures tossed into the
mix. The effect is surreal, like a bloody nightmare rendition of American cultural history. But under the pointed clatter is a big beat and a sarcastic sense of humor. The Beatings are supposed to be multimedia virtuosos, but even just on plain old vinyl, the effect is full, the message is powerful and the call to arms is loud and clear.

The Alternative Tentacles label continues to function as a clearing house for bands who want nothing less than radical social upheaval, and if nothing else they should be lauded for their courage. The willingness to make your own rules is the true spirit of America and of the independent record industry.

Joe Williams

STEVE JORDAN - The Return of El Parche Rounder (6019) Every few years, a new “roots” instrument becomes a fad in the rock community. With Los Lobos, They Might Be Giants, John Cougar Melencamp, Tom Waits and the Talking Heads bringing the accordion out of the polka parlor and into the hip concert venues, Rounder saw fit to gather this Steve Jordan material, which originally appeared on the Freddie and Joey record labels between 1976 and 1984. This is Jordan's 34th album. So who's Steve Jordan? His real first name is Estaban, and in south Texas he's considered the “Jimi Hendrix of the accordion,” which is to say that he's an unparalleled soloist and pioneer in technical experimentation. His material has a Tex-Mex feel, a blend of conjunto, salsa and blues styles that is irresistibly peppery and characterized by dynamic keying. Even if the listener doesn't speak Spanish, the humor in Jordan's vocal delivery, peaks through in his cover of "Yakity Yak." But what makes Jordan such an important figure in the history of the accordion is his use of phase shifters and other electronic devices to alter the sound into something almost psychedelic. In all fairness, the casual listener, unfamiliar with the parameters of the standard accordion sound, may not even notice, especially since it's likely that he or she will be swept up in the dance-party spirit that suffuses whole album.

Joe Williams

Head Of David - Dust Bowl Blast First (BFPP-18) If you trapped Grand Funk Railroad in the desert and asked them to build an automotive plant out of nothing but sand and scrap metal, this is what the whole thing might sound like. British heavy metal industrialists Head Of David are the sort of '80s music machine that takes as raw materials concepts like 'music,' 'songs,' and 'pleasure,' then applies uncommon and unthought of FORCE to twist and grind the stuff with the standard cogs (bass, guitar, drums, voice) until it all has a torturous beauty. As with any anti-song (or noise, or industrial, or power-thud, or whatever) bands, Head Of David supplies a roar that tries to be simultaneously the experience and transcendence of urban alienation — or maybe it's just that I've been riding the subway too much lately.

Dust Bowl is a screeching gob of a record. Produced by Steve Albini, progressive social theorist and lead throat of the now defunct Big Black, it has a underlying, undefined, scary rumble that feedback, guitar spurt, and even the occasional vocal come rising out of to fight for your right to higher conciousness. Nasty and dour, Dust Bowl fits into a tradition of brain pan melting heavy music that runs from Blue Cheer to Voivod. Rhythm is lost to a plodding, clanging stomp, meaning is buried in medium, and the walls come tumbling down. The simple fact that Head Of David seems best when their material is closest to real songs ("Day Dog Sunrise,, "Bugged," "Tequila") indicates the band's redefinition of musical concepts isn't quite as radically successful as one might hope. Less atmospheric scarifying and more riffs are in order next time out. As if anyone cared.

Joe Williams

Recent Releases


Noise Petals

MAX ABELE - Culture By Force - Sky Records (7-2000-1) A thoroughly unjustified aversion to anything Southern not bearing the postmark Athens, Ga. signals not what from sampling this platter, but I'm glad I finally did. Max Abele is a hard performer to pin down, and his roots in Atlanta belie the nature of the music. His brand of guitar pop has its origin in the British urban tradition, and sure enough, Abele paid some of his dues in the U.K. The material is mostly mid-tempo strum, with something of a '60s feel, offset by hiccup Southern vocals that bear a passing resemblance to Van Morrison's. Abele is best when he avoids the self-consciously passionate intonation and delivers his material in a straightforward manner, like the lifting "Sitting In This Towne." The jangly slice-of-life "Victoria Street" is another winner, as is "Something Else I Ain't Got," a sarcastic ditty that echoes the Kinks. Abele tries a couple of extended conceits here and there, the atmospheric, near-psychedelic "Pearl Harbor Day" proves that he's got some tricks up his sleeve.

Whether it's Southern or not, I'm looking forward to hearing more from Max Abele. (Sky Records, 11460 Alpharetta Hwy., Suite B, Roswell, Ga. 30076)

Joe Williams

NOISE PETALS - Noise Petals - Stonegarden (SGN 903) WHITE ZOMBIE - Soul Crusher - Caroline (Carol 1335) CRUEL FREDERICK - The Birth of the Cruel - SST (SST 127) RHYTHM RIOT - Rhythm Riot Infrasonic (IEP 14) JUMPIN' JOHNNY AND THE BLUES PARTY - Where Y'at? - King Snake (KS012)


Import (Continued from page 24) A communicative array of material that penetrates right to the heart of the listener.

"The Stars Waltz With Anna" conjures up romantic imagery in serene nocturnal settings. "City Daze" is a trill, like the wind of Manhattan and stands as one of the most intimate arrangements on the recording with outstanding keyboard work. "Burning The Midnight Lamp," a sophisticated rendition of the Jimi Hendrix classic, adding new dimension with advanced harmonic motion and smooth trumpet lines. "Can't Carry On Blue" is another soulful romantic ballad with subtle synthesized punches that accents the melody and includes a masterfully phrased guitar solo. "Moonlight Bay" ends the album on a light-hearted uptempo groove that sends you away smiling.

First Time Out is a rich, deeply sensual instrumental offering presented on an sonic silver plate thanks to high level production values, thoughtful compositions and finely honed artistry. With the release of First Time Out, Import/Export is sure to make their presence stronger felt and enhance the lives of the fortunate enough to hear the disc.

Cash Box August 6, 19...
PASSING ON - David Chertok, the noted jazz film presenter, collector and historian, died of cancer July 21 at his New York home. He was 66.

David Chertok was an important figure in jazz. He was a stock-footage librarian and a jazz film collector when he saw the potential in turning his hobby into a profession.

Jazz began around the same time as film and, through the years, much of it had been documented on film but in unusual circumstances - offhand musical segments in Hollywood movies, occasional television appearances, bits of preserved footage, soundtracks (those early videos of the '30s and '40s), etc. By collecting the footage, Chertok became one of a number of jazz film collectors, but Chertok presented the films, turned the films into shows. In doing so, he kept Billie Holiday, Louis Armstrong, Lester Young, and many, many other important jazz figures alive and touring. A popular figure on the jazz festival circuit, both here and abroad, Chertok was an enthusiast - his greatest pleasure was in watching an audience see, say, John Coltrane or Charlie Parker for the first time. The only thing that gave him more pleasure was when a musician would personally thank him for making a hero, a mentor, real.

Chertok's New York apartment was always open to musicians or other members of the jazz community. He'd sit down and gleeily allow you to pilfer his archives, all 600 hours of it - anything you'd like to see. Woody Allen wanted to view some Sidney Bechet footage once and tried to arrange a midtown screening. Nonplussed, said Chertok, and Allen came up to the apartment and stayed past the Bechet films, viewing George Lewis and other traditional clarinets. When a jazz musician died, David Chertok would put together a reel of film celebrating his life, to be shown at the memorial service; when jazz film was needed for any reason whatsoever, David Chertok was there.

Chertok was part of his films - if you wanted to show a reel of his footage, you got him too. He was adamant about this - he didn't want the film just shown, he wanted it presented and explained. His witty and informative introductions and the joy he got in programming a 20-minute reel of film were very important to the success of his shows.

In recent years, Chertok's collection found other uses - the Museum of Broadcasting mounted an exhibit of "Jazz on Television" based on his films. He joined with Burrill Croome to develop feature-length videos based on the films (Trumpet Kings, Piano Legends, and The Coltrane Legacy were completed); and Sweden's Sonet Records put out a series of albums based on music from his soundtracks.

When he first got sick two years ago, David was surprised about the possibility of his films ending up in a library or institute somewhere. He had, heartlessly, no need for the collection, but he very much wanted the films circulating, to be presented as he had presented them for more than 15 years. When his son finally agreed to carry on the shows, David was thrilled. Michael Chertok is now touring with the films.

David Chertok was a good friend of mine. There will be a memorial service for him in New York in September, but I think somewhere, somebody has film of Chertok himself introducing his films, bubbling over with enthusiasm for the music that he loved so much and, over the past 15 or 20 years, of which he became such an important part.

FANTASY CAMP - Fantasy, which reissues its enormous jazz catalogue in dozens of different ways (boxed sets, original reprints, twofers, etc.), has come up with yet another approach: complete sets, of its Original Jazz Classics line, the budget series that reissues original reprints, the first set digs into five Prestige artists, offering sort of "best of" their output for that label. Out now (budget LPs and CDs) as "The Prestige Collection" are Gene Ammons Greatest Hits Vol. 1, The Sixties, Cedar Walton Plays Cedar Walton, Coleman Hawkins In A Mellow Tone, Sonny Stitt's Soul Classics, and Mose Allison's Greatest Hits. By an extraordinary coincidence, Atlantic has just reissued The Best of Mose Allison as a 20-track CD, along with the magnificent Mingus album of the great Charles Mingus albums. Both Allison packages are excellent (and non-repetitive), by the way, but while Atlantic added eight tracks to the original album they kept the original take sheet and liner notes. Sort of confusing.

Lee Jeske
American Shuffleboard: A Company For All Seasons 
By Ann and Don Droselle

CHICAGO—Timeless as the game itself, American Shuffleboard Company has achieved an enviable position in being one of the handful of manufacturers who continue to produce the tabletop game commonly known as shuffleboard. Beginning in the ’50s with coin machine operator acceptance of the shuffleboard as a great money making location piece, it didn’t take long before there were some 80 companies turning out shuffleboards. Although the trends, tastes and markets might change, the shuffleboard has established itself as an exceptional recreational table sport because of the competitive features of the game for the players as well as for its great spectator appeal. You can enter any number of recreation areas or pub/bar locations throughout the world and see a shuffleboard in action. It’s the perfect compliment to the pool table and jukebox.

American Shuffleboard Company, originally established as American Cabinet & Billiard Company, has succeeded in the specialty equipment field with the production of the shuffleboard and the billiard table. The production of these pieces, in various sizes and models, for commercial and home use has indeed supplied countless hours of entertainment for millions of patrons.

American Shuffleboard President Mary Cusano, who has been the guiding spirit for the company since her husband’s death in 1963, stated, “The company has succeeded by maintaining the time honored tradition of quality, excellence and a dedicated spirit” initially established by her late husband, Paul Cusano. Mary Cusano also believes in giving credit where credit is due. “The excellent performance of our management and staff and the employees throughout the entire plant deserve a great deal of credit for our longevity in this competitive business. We have survived through the good times and the bad times,” stated Mary. With a track record of some six decades, the traditions established certainly have been well embedded.

During our very interesting conversation with Mary we learned that the Cusano family was involved in the woodworking and cabinetry crafts in Italy prior to their migrating to South America. Paul Cusano was born in Buenos Aires. He then lived in Macdon, Connecticut, before coming to the United States, in the early ’40s, settled in Jersey City, NJ with his parents. It was there that Mary and Paul met. (Her father was a tailor there). Since their marriage in 1943, Mary became actively involved in the business affairs of the company and has continued to maintain an active role at American Shuffleboard. She said she enjoys playing shuffleboard at home for relaxation and also enjoys occasional games with family and friends to stir up the competitive fires.

Upon entering the American Shuffleboard facilities at 210 Paterson Plank Road in Union City, New Jersey, you enter the first thing you’re apt to see are the beautiful strips of West Virginia Maple being carefully maneuvered under the spot light into the saw for accurate slicing into the appropriate strips. Assistant general manager Richard “Dick” Delfino (who has been with the company for 25 years) clued us in on the various stages in the making of the shuffleboard and billiard tables. As we stepped across the floors (which are made of hardwood brick, to save the workers’ feet) we saw the process required in fitting together the knotless and spotless strips that must go through a special gluing treatment, that takes two weeks to dry. As we continued our tour of the facilities it became readily apparent to us that the company does a superb job of putting out superior quality products in a warm, friendly atmosphere. The employees are skilled craftsmen, many of them with long tenures at American Shuffleboard, who are completely dedicated to the company.

Among the key members of the team is Nicholas “Nick” Melone, general manager, who’s been with the company for 54 years. As we talked he touched on the earlier days at American Shuffleboard when, with the repeal of prohibition, the company went into designing and building bars. In 1938 the shuffleboard was launched, adding the billiard table line in 1961.

Twenty-eight year veteran Sol Lipkin, sales chief, exuded enthusiasm as he enumerated the countless outlets throughout the world where the shuffleboard, as a multi-player game, has provided hours of entertainment and challenge on military bases, oil rigs, nursing homes, along with the multitude of traditional locations where the game is such a popular attraction. Tournament interest has been growing steadily not only in the U.S. but overseas as well, and Sol is very much involved in this aspect.

Not to be overlooked is Leo Stelter, service manager and engineer. With his expertise in design and computer technology he has helped to enhance American Shuffleboard’s position in the marketplace, with a nine player shuffleboard and, in 1994, with his coin mechanism which served to underscore the game as an operator piece. Richard Delfino, in very much involved in marketing and also with some six to seven industry functions on both the national and international levels, including such shows as the AMOA, the Atlantic Super Show, The Sporting Goods Mfg. Association and the Billiard Congress in Louisville. He told us that, after a lull in the market, there has been a decided resurgence of interest in shuffleboard among men and women, as well. “We will not renege on our ‘do or die’ commitment with regard to the Mom and Pop concepts,” he told us, “but we will continue to seek new markets, without losing touch. That’s the basic philosophy at American Shuffleboard.”

My wife and I, after returning to New York, did indeed test our shuffleboard skills, in a friendly, competitive manner. I won’t say who won. But, unquestionably, American Shuffleboard Company is a winner for any competitively minded individual. A company for all seasons!

ASCs assistant general manager Dick Delfino (who also served as our tour guide for this feature) devotes a lot of energy to his responsibilities in marketing and selectivity with regard to the numerous trade conventions in which American Shuffleboard Co. participates.

This is an exterior view of the extensive American Shuffleboard Company facilities, at 210 Paterson Plank Road in Union City, New Jersey.

INDUSTRY CALENDAR

Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo ’88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach; state convention & trade show.

Cash Box August 6, 1988
In the executive office with presy Mary Casano, who is very much involved in daily business activities at ASC, and takes a great bill of pride in their products.

We are now in an area near the loading dock where foreman George Heitman takes charge of getting the heavy equipment ready for shipment to market.

A portion of the factory's showroom where various models are on display. Pictured are members of the management team (1 to r) Leo Stetler (engineering and design); Richard Delfino, Nicholas Molony and Sol Lipkin.

Here you see company presy Mary Casano (r) with some members of the staff team, including (1 to r) Lissette Mbiad (credit mgr.); Helen Sandel (secretary/receptionist) and Ceri Mandell (controller).

A main artery at every company of this magnitude is the plant, a portion of which is pictured here and that's plant foreman Joe Pargiade checking a pool table interior.

One of the first stages in fashioning the shuffleboard top is lining the West Virginia maple through the machine, which is what you see here, with plant employee "Mr. Avoli" in the foreground.

What is more satisfying than the finished product? Here you see an assortment of new shuffleboards and pool tables, attractively displayed in the ASC showroom.

AROUND THE ROUTE

At the Atari Games Corp., shareholders meeting this past June, Masaya Nakamura, president of Namco Limited in Japan, resigned from the Atari Games board of directors, after serving as chairman for the last three years. The resignation came as a result of Namco's "acquisition of a major interest in a competitor," according to Atari. (We understand that Namco recently acquired some interest in Data East.) The remaining board of directors is composed of representatives from Warner Communications, Inc. (a major shareholder of Atari Games) and representatives from the management of Atari Games. Hide Nakajima continues as president of Atari Games. However, with the above mentioned change, Namco Limited and Masaya Nakamura will no longer have direct involvement in the day-to-day operation of Atari Games, but is still a major shareholder; and the business relationship between the two companies will remain unchanged.

Startin' to happen. Learned from Exidy exec Virginia Kaufman that the firm's new "Who Dunit," which has just been on the market for a short time, is shaping up quite well in the earnings department. Early collection reports have been most encouraging. The new piece is available in both kit and dedicated versions. As Virginia has added, response to this latest entry along with continuous requests for such previous models as "Cheyenne," "Crossbow," "Combat" and "Crack Shot," serve to emphasize that "ops are getting to know our Exidy gun system, and what it can do!"

Welcome aboard. Kadima LeVada recently joined the Rowe Video Jukebox ops as assistant to Michael Reiners in the Video Operations office, which means video jukebox ops will have another person to contact when they have any questions or problems to discuss. The Rowe Video Jukebox Hotline number is 212-230-3195.

Off and running! The newly established Hilltop Distg. Inc. in Weirton, West Virginia, is doing just beautifully, thank you, after barely two months in existence. General manager Doug Wilson tells us they've been picking up equipment lines, to the tune of about sixteen at this point (with negotiations in progress for more) and they're already looking into adding about 3,000 sq. ft. of space to their present 6,000 sq. ft. facility at 404 Penco Road. Parts and service is a top priority consideration out there. Distrib is looking forward to its participation in the upcoming West Virginia state convention in early August and, of course, AMOA Expo '88 in Chicago.

Dateline Springfield, New Jersey. Mondial's general manager Tony Yula Jr. had no complaints whatsoever about summer business. The hot weather is bringing people to the shore in droves, which is certainly enhancing business activity for ops in that vicinity. The two key pieces this season are Konami's "Main Event" and Data East's "Bad Dudes," as Tony noted, with enough sales on Williams "Cyclone" pin to really round things out!

For the U.S. Olympic Team, AAMA and AMOA will co-sponsor a game room for the 1988 U.S. Olympic Team and staff in Los Angeles during the final processing that takes place before the team leaves for Seoul, Korea to participate in the 1988 Olympic Games. The game room will be open at the Los Angeles Hilton Hotel during the period of August 24 - September 11 and will feature an assortment of coin-op video games, pinball games, electronic darts and a jukebox, all to be set on free-play with AAMA and AMOA members supplying the pieces.

AS we close this week's column, this reporter will be getting ready to depart for vacationland! See you when I get back!

Camille Compasio
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Other chart details...
COIN MACHINES
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